ABSOLUTE

GREEN LANTERN™

DC ALL IN

15+ TEEN+ 6

EWING
LINDSAY

OUT OF GOTHAM.
NOT OUT OF BULLETS.

RED HOOD

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WRITTEN BY
GRETCHEN FELKER-MARTIN

ART AND COVER BY
JEFF SPOKES

JASON TODD STARS IN THE IN-CONTINUITY, MATURE READERS SERIES YOU'VE BEEN WAITING FOR

ALL IN

17+

MONTHLY STARTING IN SEPTEMBER

HOW FAR OUT IS THE WORLD THAT'S COMING?

"AGENT CHASE?"

AGENT CHASE!

UNNH!

AGENT DOUBLE WILL SEE YOU NOW, AGENT CHASE.

...

"HOW FAR OUT IS THE WORLD THAT'S COMING?"

:TSSK:

HE'LL SEE YOU NOW, AGENT.

CAM!

THANKS FOR MAKING THE TIME. SORRY TO PULL YOU AWAY FROM YOUR CASELOAD--

WHAT CASELOAD?

RIGHT DOWN TO *BUSINESS,* HUH?

WHAT DO YOU *EXPECT?*

YOU HAD ME WAITING SO LONG I FELL *ASLEEP* OUT THERE.

HAD THE WEIRDEST DREAM. REALLY PUT ME ON EDGE.

WELL, SORRY FOR THE *WAIT,* CAM, BUT THERE'S A LOT *HAPPENING--*

AND THAT'S MY *POINT.*

WHAT CASELOAD?

YOU PULLED ME OFF NEVADA *AND* CALIFORNIA? THAT LEAVES WHAT, *OREGON?* WHAT'S IN *OREGON?*

UH, CAM?

OREGON'S SQUARED AWAY BY *TUESDAY.* MONDAY *LUNCH.*

CAM.

WHAT DO I DO THE REST OF THE WEEK, COUNT THE *CEILING TILES?*

I TOLD YOU, I'M *NOT* GONNA TRANSFER EAST--

AGENT.

YOU ABSOLUTELY *CANNOT* SMOKE IN HERE.

IS THIS ABOUT *EVERGREEN?*

IT'S NOT ***ENTIRELY*** ABOUT EVERGREEN--

SO IT ***IS*** ABOUT EVERGREEN. JUST SAY IT, JONNY.

THE EVERGREEN SITUATION DOES ***POTENTIALLY*** COVER THE RELEVANT STATES--

CALIFORNIA? THE ***ENTIRE STATE*** OF CALIFORNIA?

IT'S CLOSE ENOUGH TO THE ***BORDER*** THAT--

OH, MY ***ASS,*** JONNY. MY ***ENTIRE*** ASS.

CAMERON. YOU-- YOU ***KNOW*** WHY THIS IS. YOU ***KNOW*** WHY I CAN'T PUT YOU ON EVERGREEN.

YOU CAN'T EVEN GO ***NEAR*** IT. ***EVERY*** REGULATION SAYS THAT.

I'M--I'M DOING YOU A ***FAVOR*** HERE. I'M ***HELPING*** YOU. YOU ***SEE*** THAT, RIGHT?

TELL ME YOU SEE ***MY*** SIDE HERE.

...

SO DID HECTOR HAMMOND BUY YOU A ***BEACH HOUSE,*** OR WHAT?

"ADMINISTRATIVE LEAVE."

MY ***ENTIRE*** ASS.

"YOU'RE NOT ***DEAD.***"

"ALL OF THIS IS OA.
"DON'T PANIC. DON'T BE AFRAID.
"I'M GOING TO WORK TO TRANSLATE THESE CONCEPTS AS BEST I CAN.
"TRY TO UNDERSTAND."

THE ABIN SUR IS THE JUDGE OF ***WORLDS.*** A ***COMMUNITY*** IS A WORLD IN ***MINIATURE.***

SO A ***TESTING GROUND*** WAS CHOSEN AND CONTAINED... AND ***JUDGMENT*** BEGAN.

ON-THE-GROUND ***EVALUATION*** IS ONLY THE VERY ***FIRST*** STAGE. THE ***SECOND*** STAGE IS TRANSPORT INTO THE ***GREEN LANTERN--*** AND THROUGH IT, INTO THE PRESENCE OF ***OA.***

BUT OANS DON'T ***THINK*** LIKE WE DO. THEY DON'T HAVE THE ***PERSPECTIVE*** WE DO.

PEOPLE WERE ***AFRAID.*** PEOPLE ***DIED.***

BUT NOT EVERYONE.

YOU'RE ALIVE?

YOU'RE ***ALL*** ALIVE?

WE'RE ***ALL ALIVE,*** JO.

LET YOURSELF ***KNOW*** IT. LET YOURSELF ***UNDERSTAND*** IT.

WE'RE ALL ***TOGETHER,*** HERE IN THE PLACE OF UNDERSTANDING.

AND WE ARE ALL ***WITHOUT FEAR.***

JOHN, I-- I MEAN, THANK *GOD.* THANK GOD YOU'RE *OKAY.*

BUT *FEAR*... FEAR IS ALL I CAN *FEEL.* IT'S THE *HAND.*

THE HAND DOESN'T LIKE IT HERE.

THERE ARE FOUR LEVELS OF LIGHT.

QARD IS LOWEST. THEN *RAO.* THEN *SUR.* THEN *AUR.*

CHAOTIC ACTION. *RESTRAINT* FROM ACTION. *CORRECT* ACTION. *TOTAL UNDERSTANDING.*

ENLIGHTENMENT.

THAT... DOESN'T MAKE ME WANT TO PANIC ANY *LESS,* JOHN. IS GUY *OKAY* IN THERE?

WHAT *IS* THIS PLACE? WHAT'S THE *GREEN LANTERN--* WHAT'S *OA?*

WHAT WAS ABIN SUR JUDGING US *FOR...?*

THE *ABIN* MEANS THE *ADEPT.* THE *CONTROLLER.* THE *GUARDIAN.* THE ABIN *SUR* WAS A GUARDIAN AT THE *GREEN LEVEL OF LIGHT.*

THE *TASK* OF AN ABIN SUR IS TO SELECT *AINS-- INITIATES INTO LIGHT.* FOR WHAT'S *COMING.*

GUY SHOWED *RESTRAINT--* SO HE WAS JUDGED AS *DESERVING* OF THE *RED FLAME.*

WHAT ABOUT *ME?* DID I DESERVE *THIS?* TALKING IN MY *HEAD,* TELLING ME EVERY DARK THOUGHT I HAVE IS *RIGHT?*

I-- I TRY SO HARD TO *CONTROL* IT--TO *STOP* IT--

WHY WOULD HE *DO* THAT TO ME? WHAT *GOOD* IS THAT?

EVERY FLAME CAN BE COMMANDED.

BUT YOU MUST HAVE *UNDERSTANDING* TO COMMAND THE FLAME. *TOTAL UNDERSTANDING.*

CONTROL OF THE FLAME *WITHOUT* UNDERSTANDING... IS *TOMAR.*

ANOMALY.

SEE... NOW I *KNOW* THERE'S SOMETHING WRONG WITH YOU GUYS. SOMETHING WRONG IN YOUR *HEADS.*

ACTING LIKE THIS IS SOME BIG *LESSON* TO *LEARN* INSTEAD OF A BOMB STRAPPED TO OUR *FRIEND*--A BOMB THAT *KEEPS GOING OFF.*

AND FOR *WHAT?* HAL'S *RIGHT.* WHY DID ABIN SUR *DO* IT?

THAT I *DON'T* KNOW. WE CAN'T *ASK*-- HE'S *DEAD.* CHAOTIC ACTION.

ALL I CAN TELL YOU IS WHAT I'VE *SEEN*-- AND WHAT I'VE *LEARNED.*

WHAT'S *COMING* FOR US.

I'VE ONLY SCRATCHED THE ***SURFACE,*** BUT... I WAS CHOSEN BECAUSE I ***SOUGHT KNOWLEDGE,*** JO.

SELECTED FOR THE GOLD FLAME. ***AIN AUR.***

AUR IS THE ***HIGHEST*** LEVEL, QARD THE ***LOWEST***...BUT SEE, THAT'S THE ***OAN*** PERSPECTIVE.

THERE ARE OTHERS THAT LOOK IN THE ***OPPOSITE*** DIRECTION. WHO SEE OA AS... ***INCORRECT.***

THEY TAKE POWER FROM THE ***DARK.*** POWER ***WITHOUT RESTRAINT.***

THE ***ABIN QARD.*** THE ***WEAPONERS.***

THE ***BLACKSTARS.***

HOW FAR OUT IS THE WORLD THAT'S COMING, JO?

HOW FAR OUT IS THE WORLD OF ***CHAOS?***

HOW FAR OUT IS THE ***BLACKSTAR WORLD?***

HOW FAR OUT IS *MOGO?*

101

THAT'S IT. THAT'S THE THING IN MY HEAD.

IT'S THE SIZE OF A PLANET AND *IT'S IN MY HEAD--*

ENEMIES FEAR THE FACE OF STEEL.

...

SCREW THIS.

I'M THE *TOMAR,* OR WHATEVER. I'M THE *ANOMALY.*

ALL ABIN SUR'S *POWER,* NONE OF HIS *KNOWLEDGE.* I DON'T KNOW WHAT THE *RULES* ARE--NOT LIKE *YOU,* JOHN.

BUT IF I DON'T *KNOW* THE RULES, I DON'T HAVE TO *STICK* TO THEM.

AND IF ABIN SUR PUT THIS CRAP *INTO* YOU, HAL?

I'M BETTING I CAN GET IT *OUT.*

GIVE ME YOUR HAND.

JO, NO. *NO.* IT'LL *KILL* YOU-- IT WANTS--

RIGHT. IT'S THE *DARKNESS.* IT WANTS TO EAT THE *LIGHT*...BUT *YOU* HEARD WHAT JOHN SAID. IT'S ALL *ONE THING.*

WE'RE ALL ONE THING. YOU'RE JUST AT THE *LOWEST LEVEL,* THAT'S ALL.

SOMEBODY'S GOT TO HELP YOU *UP.*

GIVE ME YOUR HAND.

THERE YOU ARE.

BLACK HAND?

LET GO OF MY FRIEND.

OKAY.

LET'S GET THE HELL OUT OF HERE.

TELL ME WE'RE ***GETTING*** SOMEWHERE.

WE'RE ***DROWNING*** IN DATA, SIR. WE DON'T KNOW WHAT ANY OF IT ***MEANS*** SO FAR... BUT WE ***WILL.***

THAT IS WHAT I WANTED TO ***HEAR,*** SWEETIE. TEN OUT OF TEN.

"YOUR ***STEAK BOX*** IS IN THE--

"--WAIT.

"WHAT THE HELL IS IT--"

SHH
HOLY--
IS THAT THE SAME BLACK OOZE WE SAW?
SIR, WE HAVE TO PULL THE SCAN TEAMS BACK--
NO!
YOU GET THAT DATA-- THAT'S AN ORDER!

"THIS IS JUST GETTING GOOD--"

AIR SUPPORT, COME IN, PLEASE--

GIVE ME THAT RADIO!

GIVE!

TRACK THEM, YOU IDIOTS! FIND OUT WHERE THAT GREEN TRAIL'S HEADED!

IF YOU MESS THIS UP FOR ME, I SWEAR TO--

GREEN LIGHT HEADING WEST, SIR-- OVER FRESNO, LOOKS LIKE A STRAIGHT LINE TO COAST CITY--

--OH NO. OH NO.

WE, UH... WE **LOST THE SIGNAL,** SIR. IT... IT WAS MOVING TOO **FAST...**

SIR, I HAVE A **FAMILY--** KRRZZT--

COAST CITY. WE START **THERE.**

...

SIR?

"THE **OBJECT,** SIR.

"IT'S GONE."

OH, YOU HAVE GOT TO BE...

YOU! WHAT DID YOU SEE? WHAT HAPPENED?

IT JUST... BLINKED OUT, MR. HAMMOND.

WE, UH, WE WERE SCANNING THE WHOLE TIME...

THERE WERE SOME VERY INTERESTING SPIKES IN THE--

SHUT UP. LET ME THINK.

NOBODY'S GOT IT.

NOT US, BUT NOT RA'S.

AND WE'VE GOT WHAT IT LEFT US. THE BLACK OOZE, ALL THAT DATA.

IT'S A WIN.

IT'S A WIN.

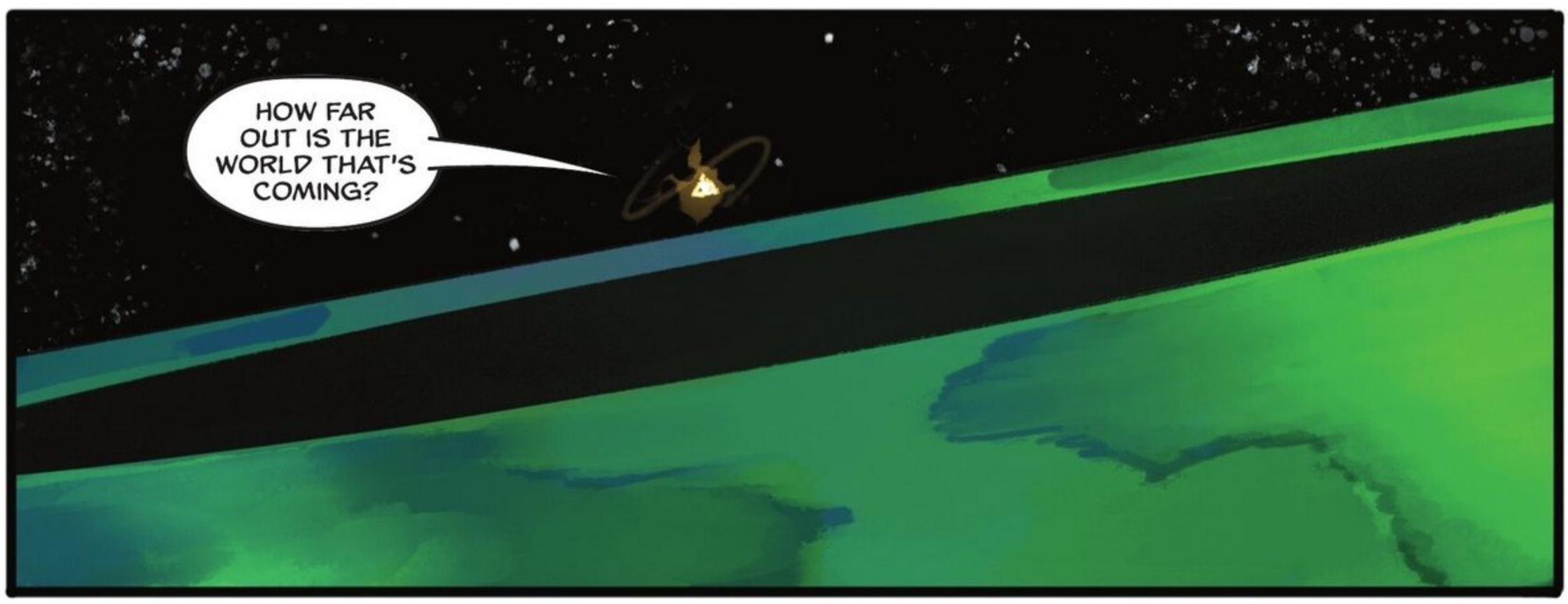
SWEETHEART? DO I STILL HAVE THAT MEETING IN WASHINGTON TOMORROW?

THE VERONICA CALE THING?

YOU DO, SIR.

DROP HER AN EMAIL. TELL HER HECTOR HAMMOND JUST CLEANED UP THE GREEN LANTERN.

"YOU'RE WELCOME."


HOW FAR OUT IS THE WORLD THAT'S COMING?

CLOSER EVERY DAY.
COME BACK SOON, JO.

INCOMING CALL.

WHO?

CHASE, CAMERON.

ACCEPT.

ARE YOU WORKING THE **EVERGREEN** THING, SIMON?

THAT'S **CLASSIFIED,** CAM...

YOU **MASKED ASS!**

YOU'RE ON **LEAVE.** TECHNICALLY, YOU'RE A **CIVILIAN** RIGHT NOW--YOU DON'T HAVE **CLEARANCE--**

DON'T GIVE ME THAT. I'M YOUR ***PARTNER.***

WHO ARE YOU EVEN WORKING IT ***WITH?*** DON'T SAY THEY PUT YOU WITH ***PEMBERTON--***

IT'S NOT PEMBERTON. YOU KNOW THE **RULES,** CAM.

YOU'RE EMOTIONALLY INVOLVED--

BECAUSE MY EX-WIFE IS FROM EVERGREEN? I THREW HER OUT, SIMON.

SHE WASN'T THERE, ANYWAY. SHE TOLD ME SHE NEVER WANTED TO GO BACK.

UNLESS THAT WAS A LIE TOO.

THERE. SEE?

EMOTIONALLY INVOLVED.

OH, MY ASS, SIMON.

CAM... IT'S PAID LEAVE, NOT A SUSPENSION. JUST TAKE THE VACATION.

I DON'T WANT ONE. I WANT THE WORK. I WANNA NOT BE SIDELINED...

YOU COULD ALWAYS TAKE THE TRANSFER.

I MEAN, I'D MISS YOU. BUT CAREER-WISE, YOU'D RUN THAT STATION IN A YEAR--

HARD PASS.

GATEWAY'S HERE. EVERGREEN'S HERE. IT'S ALL HERE.

WHAT'S OUT EAST, THE GOTHAM THING? SOME GUY?

I'M COAST CITY BORN AND RAISED. I'M NOT LEAVING THIS TOWN UNTIL--

KNOCK KNOCK KNOCK

HOLD ON.

KNOCK KNOCK

SOMEBODY'S AT THE DOOR.

I MEAN, I THOUGHT I WAS DONE WITH HER. SHE'S A LOCKED BOX OF SECRETS AND I WAS DONE.

KNOCK KNOCK KNOCK

GOD, SIMON.

HOW MANY TIMES CAN SOJOURNER MULLEIN SCREW UP MY LIFE?

HEY, CAM. I DIDN'T KNOW WHERE ELSE TO GO.

CAN WE TALK?

TO BE CONTINUED!

ABSOLUTE GREEN LANTERN

EPISODE SIX

QARD, RAO, SUR, AUR

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RED HOOD

#1 PREVIEW

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WHERE_____
NEW ANGELIQUE

IT'S SO *HOT* HERE, EVEN AT NIGHT. THE AIR IS LIKE *WARM SALIVA.*

YOU GO TO BED SWEATING AND WAKE UP WITH THE SHEETS STUCK TO YOUR SKIN.

IT MAKES ME THINK OF *APOCALYPSE NOW.*

BRANDO WASHING HIS FACE IN THE HUMID DARKNESS OF THE TEMPLE.

AN OLD PLACE, SINKING BACK INTO THE SWAMP.

ROYALE.

SOMETHING LIKE THAT. I APPRECIATE YOU COMING OUT. I KNOW THE CITY KEEPS YOU BUSY.

RED HOOD. YOU LOOK ROUGH, *CHER.* BEEN SHAVING WITH GLASS AGAIN?

RECORDS FOR THE NAPD. I NEED THE FILES OF THE OFFICERS KILLED IN THE TOWER SHOOTINGS. ***DUTY LOGS.*** ANY ***ARREST REPORTS*** THEY WROTE. ANYTHING THAT MIGHT HELP ME FIND A ***PATTERN.***

MEET ME HERE TOMORROW. MIDNIGHT. I'LL GET YOUR FILES.

SHE AIN'T GOTHAM, *CHER,* BUT SHE HAS HER MOODS. WHAT YOU NEED?

C'EST FOU. THE BULLS HERE HOLD ONTO PAPERWORK LIKE IT'S THEIR BALLS. BUT FOR YOU, I CAN CALL IN A FAVOR.

I FIRST MET ROYALE **YEARS AGO** WHEN I WAS DOWN HERE CHASING ARMS DEALERS **SMUGGLING** WEAPONS OVERSEAS TO SERBIA.

HE KNOWS THE CITY. KNOWS ITS PEOPLE.

HE **KNOWS** HOW TO HANDLE ITS PROBLEMS. I CAN TRUST HIM, I **HOPE.**

I'D ASK **ORACLE** TO GET ME THE INFORMATION I NEED, BUT AFTER WHAT HAPPENED IN GOTHAM...

...WE'RE NOT EXACTLY ON SPEAKING TERMS.

THERE YOU ARE...

...I WAS GETTING BORED.

HUNTRESS. WHAT ARE YOU DOING HERE?

I HEARD YOU WERE PLAYING **COPS** AND **ROBBERS.** THOUGHT YOU MIGHT WANT **COMPANY.**

WHICH ONE OF **THEM** SENT YOU?

TO BE CONTINUED IN **RED HOOD #1** ON SALE IN SEPTEMBER!

AGES 17+!

DESTINY ISN'T EASY.

C.O.R.T. CHILDREN OF THE ROUND TABLE

Comics superstars TOM TAYLOR and DANIELE DI NICUOLO bring Arthurian adventure into the 21st century in an action-packed series for readers of any age.

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Six issues starting in SEPTEMBER

DC NATION SPOTLIGHT ON

ALL IN

RED HOOD

INTERVIEW WITH GRETCHEN FELKER-MARTIN

Get ready for a bold new chapter in the life of Jason Todd with *Red Hood*, DC's first-ever in-continuity mature-readers series. Writer Gretchen Felker-Martin teases what fans can expect from this raw, unflinching take on Red Hood, and the emotional chaos at the heart of Jason's journey.

With Jason out of Gotham and away from the Bat-Family, he finally feels fully unleashed. What does that freedom allow you to explore, and what made a mature-readers series the right way to tell this story?

For me, it's that Jason finally has a chance to stop reacting and start thinking. We'll get to see him reconstruct his own idea of right and wrong separate, for better and for worse, from the Bat-Family's code of ethics. I think it felt necessary to make the series mature-readers only because that process is going to result in Jason's violence being seen on the page for exactly what it is.

New Angelique has such a vivid, lived-in feel. What inspired the city, and how does it reflect Jason's journey?

Some big points of inspiration for me were the Louisiana-set horror drama *Eve's Bayou*, which is a favorite movie, and the new *Interview with the Vampire* series, which opens in New Orleans and really sells the beautiful, sweaty, decaying grandeur of the city at the turn of the century. I also think Louisiana, and New Orleans in particular, is the flashpoint for a lot of deeply painful and troubling modern political dynamics we're still watching play out.

What intrigued you about pairing Jason and Helena Bertinelli?

It's such a natural fit. They've both lived lives defined by bloodshed, they've both come a long way in how they relate to their own capacities for violence, and there's also a really personal edge to it for both of them, this shared self-definition by revenge and grievance. They're exactly the kind of people who are going to pull each other off-kilter in a dozen different ways.

Can you tease any new villains or threats Jason will face along the way?

I can tell you there's a telepath known as the Tower who's been orchestrating murder-suicides between police officers, and there's a very ugly cabal in local and federal law enforcement who have been using the people of New Angelique for their own ends. It's going to get pretty nasty.

Jeff Spokes brings so much grit and energy to the page. What's it been like building this world with him visually?

Jeff is such a pro, and he works just unbelievably quickly. He really got exactly what I wanted for the cityscape in particular. Every time I look at a new page, I see a hundred little things I never would have thought to mention but which make such total sense and really make New Angelique feel real, like somewhere you could smell and touch.

This series doesn't hold back, emotionally or physically. What kind of ride are you hoping to take readers on?

I'd like to give readers something sexy and rough-edged and hostile, and I want it to feel relevant to the painful, difficult world we're living in. I'd like to get back to the kind of feeling people got watching superheroes fight Hitler in the '40s, but in a more cathartically violent register.

DON'T MISS
***RED HOOD*,**
ON SALE MONTHLY!

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